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THE UNIVERSITY OF NEW SOUTH WALES | ENVIRONMENT

Session Two 2009
ARCH 7111 DESIGN STUDIO 1.
ARCH 7112 DESIGN STUDIO 2.
MASTER OF ARCHITECTURE PROGRAM

Students select from a range of design elective studio options offering a specific architectural exploration. Elective focus will be informed by research expertise and pedagogical aims from within a variety of academic streams: history and theory; building technology and environmental science; practice; architectural communications and representation; computing and digital technology. Studio-based projects typically require the design of medium to large-scale building and/or developments, with complex constraints and requirements, to an ambitious level of programmatic, spatial and material integration and resolution; or of highly ambitious, experimental and imaginative projects. (2009 UNSW Handbook)

Subterranean to Surface Intersections
People | Place | Spatiality

Speculations for Sydney City
Sydney CBD Metro

FBE COLLABORATIVE DESIGN STUDIO PROJECT
in cooperation with
LAND1302 | INTA2202 | IDES3222
Landscape Architecture | Interior Architecture | Industrial Design

framed by
Sustainable Sydney 2030 – City of Sydney Strategic Plan.

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Landscape Architecture Interior Architecture Industrial Design	Associate Professor Linda Corkery Lisa Zamberlan Steve Ward
Units of Credit	**6 uoc**
Design Studio time + day	**Monday 9am to 2pm**
Allocated Studio space	**Red Centre Building (R.C) Studios**

Welcome

A warm welcome is extended to all students entering session two of the first year of the inaugural Year UNSW Master of Architecture program. We welcome FBE Architecture students progressing from other studios, returning from professional and travel experiences and those who are newly arrived or on student exchange to our program and Faculty community. We also welcome FBE Landscape Architecture, Interior Architecture and Industrial Design students working with Associate Professor Linda Corkery, Lisa Zamberlan and Steve Ward. Additionally, as the studio project progresses we welcome colleagues from Sydney City Council, other disciplines, professional fields, statutory authorities, government and the wider community who will be sharing their expertise with our Studio community.

Background

This design studio project is one of several offered for student selection in the session two 2009 year one postgraduate design studio courses ARCH7111 and ARCH7112. These selected projects, core to the penultimate year of the degree program, extend student design learning in cooperation with advancing students design interests and inquiry focus, framed by a focus on demonstrated capability. In the first year of the Masters' program they are complemented by three core courses - Construction + Structures, Architecture in Asia and Environment. They build upon undergraduate core courses, complemented by FBE elective course choices, student architectural practice work, exchange and travel experiences. This learning provides the scaffolding for students design research and graduation project experience in their final year and their future focus as Architects of expertise, contribution and agency in the Pacific Rim.

Studio Educational Framework

Framed by the proposition that Architecture contributes to the agency of our culture through the design of places and spaces that advance the social and environmental interdependence of our collective wellbeing, this studio approaches the Architectural Design Project with the enthusiasm of Italian Architectural theorist Vittorio Gregotti's proposition that:[1]

> ....the other meaning of the word project, which stresses projection, fervour, tearing away from a situation in order to criticize, deconstruct and question it: essentially, the idea of freeing oneself from presupposition in order to construct a new understanding. The process of constructing architecture through a project can, therefore be considered a quite specific way of thinking...... The main difficulty in describing its distinctive and specific features arises from a constant participation by sources of knowledge and ways of thought that differ from and sometimes oppose each other in their reference and levels........

This studio acknowledges and works with the dialectical[2] and dialogical framework that arises, from a constant participation by sources of knowledge and ways of thought that differ from and sometimes oppose each other in their reference and levels. It positions a studio community that is reflective and agile in its design practices as we engage with the critical, contributing process of figuring relationships between FBE disciplines, the aspirational vision :policies: networks: strategies: people: places: spaces of the City of Sydney, that inform our approach to judgment and the realization of an Architectural Design Project this session.

We will simultaneously attend to cooperating relationships that arise from figuring relationships internal to our disciplinary focus as Architects as we figure relationships between sources of knowledge and ways of thought that differ from and sometimes oppose each other in their reference and levels. In contributing to this understanding Andrea Kahn, in her article *Disclosure: Approaching Architecture*
published in the 1992 Harvard Architectural Review (8:15 :2-21) comments that,

> To come to know architecture is to uncover a multivalent field where any one point of view is insufficient as a means of discovery, where distance separates individual lines of approach. A conception of architecture rests upon figuring relationships among its multiply aspects. These aspects include types of knowledge (theoretical, practical, and technical) that are always kinds of making (drawn, written, and built) and means of construction (conceptual and material). Alone, none of these can fully describe architecture in either phenomenological or epistemological terms. Rather, it is a ranging and rearranging task to proceed towards architecture and arrive at an understanding of architectural work: uncovering correspondences within a complex field. Drawing together program and site, theory and design, form and idea, architecture is a practice of constructed conversations opened through and exposing to view many claims to attention.......

In *figuring relationships among the multiply aspects of Architecture*, Architects pursue and value ideas, concepts, approaches, and design solutions, form opinions and make judgements that affect peoples' lives, and consume scant global resources. An aim of this studio is to enhance student capabilities in demonstrating that the relational design judgements they make on behalf of others are informed and considered, demonstrating the cooperation of disciplinary fields, questioning, thinking and making practices that are evidence based, inquiry driven and responsive.

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[1] Vittorio Gregotti, *Inside Architecture,* Cambridge, MIT Press, 1996. 21.

[2] Professor Stephen Frith comments: Socratic dialectic comes from dialogue: it is the *too-ing and fro-ing* of a conversation from which emerges the truth of the matter under discussion. With the recognition of truth from dialogue comes knowledge and the Greek respect for the power of the spoken word, the logos, whose meanings encompass the notion of reason –(or practical argument). For this reason, dialectic became one of the foundational arts of the Seven Liberal Arts, constituted by the trivium and the quadrivium. The trivium consisted of dialectic, grammar and rhetoric, which were necessary for an understanding of the quadrivium -arithmetric, geometry, astronomy and music. Closely wedded to dialetic is its sister art rhetoric, which concerns how to make a speech in a public place. A work of Architecture as a rhetorical object is like a body, with a front and back, and with the uniquely western concept assumption that it has something to 'say' and can communicate meaning. Stephen Frith, *'Dialectics and Architectural Design'* in Moore and Trevillion (ed) Architecture and Education 2000, Sydney, Association of Architecture Schools of Australasia, 2000, 53.

In pursuing this aim, students recognize that the disciplinary and interdisciplinary design process they engage in is public, purposeful and in service, constantly figuring a dialectical and dialogical relationship between their imagination, needs and customary practice as designers and the many for whom they are in service to. As such, *figuring relationships among the multiply aspects of Architecture* is a complex undertaking, not just a process internalized in the discipline of Architecture but also an externalized practice of realization situated in real world contexts and systems influenced by governance, policies, strategies and fiscal conditions. It involves an active, solution seeking approach to architectural design where evidence based inquiry[3] reflects an interdependent relationship between:

- discourse of metaphysics - intuition, ideas, imagination, playfulness, abstractions and the unknown
- discourse of interdisciplinarity and ideology of intersecting built environment disciplinary fields
- phenomenological perspectives concerned with our bodies, our humanity and our lived experiences of being in the world and its environment.
- technical, rational, regulatory and political discourses concerned with ordering and controlling our urban and social environments. In particular,   these include the interaction of environmental and social sustainability perspectives.
- systems, networks, governance and geographical places that enable and enhance relationships and co-operations in our urban practices

The heuristic processes of this inquiry approach are revealed, illuminated, constructed and tested through practices of representation. They involve *craft practices* such as drawing, writing, talking and making. In employing selected craft practices to visualize architectural design, students engage not only with the internal rhetoric, language and grammar of architectural representation but also with communication strategies that are in outreach to the community . Consequently, effective, accurate and comprehensible *visual literacy* is a vital component of the communication strategy deployed to present student design speculations that represent the city to others. Discussion, Listening, Interaction and debate in the setting of the design studio community develops the scholarship that contributes to architectural and interdisciplinary thinking and making through design inquiry, craft practices and visual literacy. For this reason, the *social practices* you engage within the setting of the Studio are crucial to your learning, creativity and the making of exemplary Architecture.

Design Studio is a very complex and sophisticated educational setting. It is experiential and reflective because it involves the relationship between yourself and your colleagues as students of learning, your emerging ideas and creativity and your reflection on your individual and collective design practices. It is social because of your relationship with your peers and teachers as you communicate contribute and discuss each other's ideas, intentions and projects for the benefit of others.

Learning and Teaching Strategies

Experiential and Constructivist Learning in this course is design inquiry orientated, project based and student centred. Its pedagogy positions student learning as being transformative and empowered through student self –direction and decision-making. It is in cooperation with the shared community of the studio, interdisciplinary charette activities and the WIKI online environment. This approach is informed by the UNSW Guidelines on Learning that inform Teaching[4] and the attribute expectations of UNSW Graduates[5].

This course will run as a design studio educational setting with weekly studio meetings providing the opportunity to work in-studio, get feedback, share information. There will be occasional presentations and joint FBE lectures (1pm to 2pm) in the course. Additionally, there will be an FBE interdisciplinary design studio charette day in the mid-session break for all students to interact with each other, their projects and external guests associated with Sydney City Council and the Sydney Metro Strategy.

Depending on student choice and need, group work is encouraged where helpful to figuring relationships amongst multi aspects / information/ research. The studio community will regularly review and discuss the evolving design work, informally and formally, to facilitate a working studio ethos in the class. The academic success of your learning is relational to interactions and collaborations that occur in Studio. Therefore peer learning and review, inclusive of the WIKI online environment, is expected and encouraged both within each course community and collectively as a group of course communities.

The creative design processes and outcomes of this studio and our collaborating FBE studios are supported and based on scholarship and research from many sources and fields of practice. These use differing methodologies requiring evidence, investigation, interpretation and judgement for realisation as design concepts, briefings and architectural propositions. As such, students will be engaging with and experiencing a diverse array of ideas, relationships and modes of working practice that they need to make sense of and which may be challenging or affirming. To assist students in making sense of these experiences we request they maintain a design journal.

As befitting a professional postgraduate degree program students should note that this course expects professional capabilities such

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[3] For a recent discussion about evidence based decision making in Architecture see the conference paper, *Changing the Architectural Profession – Evidence-Based Design, theNew Role of the User and a Process-Based Approach* (2007) by Kerstin Sailer, Andrew Budgen, Nathan Lonsdale, and Alan Penn, paper presented at paper presented at the Design Research Society Conference, Sheffield/UK 16th-19th July 2008. http://eprints.ucl.ac.uk/13297/1/13297.pdf [accessed 25.07.09].

[4] UNSW Guidelines on Learning that inform Teaching - www.guidelinesonlearning.unsw.edu.au/. This course attends to all guidelines particularly Guidelines 1-7. For

[5] Graduate attributes are the qualities, skills and understandings a university community agrees its students should develop during their time with the institution. These attributes include, but go beyond, the disciplinary expertise or technical knowledge that has traditionally formed the core of most university courses. They are qualities that also prepare graduates as agents for social good in an unknown future. For UNSW attributes see: http://www.ltu.unsw.edu.au/ref4-4-1_perspectives_grad_atts.cfm. http://www.ltu.unsw.edu.au/ref4-4-1-1_unsw_grad_atts.cfm

as verbal and graphic communications, teamwork, self-management and social responsibility be demonstrated in all *progressive* design process work as well as *performative* design product work and in all our interactions with guests and in the field.

Progressive

PROCESS – project work undertaken every week, building, scaffolding, investigating, testing and clarifying focused aspects / elements and their integration, synthesis, connection, with evident and noticeable development, with increasing resolution, comprehensiveness and complexity. Process each week is also concerned with reflecting upon, advancing and empowering your management, evaluation and judgment of your own learning, values, self - awareness and efficacy.

Performative

PRODUCT the demonstration of care, foresight, veracity, quality and craft in the artifacts produced and presented as a result / representation of your process activity. These include arguments, explanations, speeches as well as models, drawings, text and digital work exhibited each week,for design project submissions and for public exhibition. Product is also concerned with you - how you publicly demonstrate and communicate your character as a UNSW graduate[6], an emerging Architect, a member of a profession, a contributor of purpose and creativity in society in our local, national, regional and international context.

Educational Outcomes

The following learning outcomes were documented by the studio community students in the first week.

WHAT DO STUDENTS ASPIRE TO ACHIEVE IN THEIR DESIGN LEARNING IN THIS STUDIO PROJECT IN SESSION TWO 2009?

- An understanding of the various scales and their interaction in such a project. Can consistency be achieved throughout. Want to further understand in between spaces.
- Aspire to achieve new ways of thinking and develop new skills, specifically in this project to gain understanding about cities + urban structure
- How to design a 24-hour public building that integrates all needed functions, people and place perfectly.
- Associate, communicate and exchange with other students disciplines and generate a new way of designing
- Learn more about impact of design decisions in a broader context, not limited by site boundaries and surroundings.
- Improve analytical skills especially linkages between city/architecture/building. Formulate an approach to the city based on my core values, demonstrate to UNSW benefits of collaboration through studio collaboration
- Opportunity to design different architecture than previous years, collaborations with students from different disciplines, instead of building things we carve out the land
- Different way of designing rather than building
- Designing urban places of social and transport interconnectivity
- Increased understanding and relationship of small scale urban planning, urban architecture and transport
- Explore and understand new ideas that can be implemented creatively
- Be able to design areas of the city, e.g. as distinct identities, understand and grasp the concept of space, able to communicate concept, direction, and ideas with a variety of media and also being able to demonstrate this to all audiences such as the general public effectively
- Designing program/brief/scale for infrastructure for integration/reshaping an existing urban domain, collaboration with other disciplines, how to research – where to start, where to go?
- Establish a student's own brief that responds to distinctive characteristics within an existing city framework
- Discover own learning path in terms of interest + motivation + through research framework
- Collaboration with other consultants. Let the client/audience have better understanding through presentation
- New medium to work with, new method to pursue with interest , new way of designing, sustainable urban system, focus on cities, multidisciplinary collaboration
- Better understanding of urban planning, understanding of Australian public buildings
- Dealing with a real project
- A good sense of urban topography, understanding forces of play around the project
- New medium to work with /new method of work pursued with interest

Architectural Project Introduction

Cities are energetic, vital places of living, work, leisure and culture. The ever-changing and evolving interdependence of living, leisure, culture and work sustain cities and is a distinctive characteristic of robust geo-global cities such as Sydney aspires to be. Influencing the sustainability of this robust interplay is a matrix of relational factors such governance, affordability, wellbeing, mobility, services, spatial and geographic conditions. Society's need to understand and control the complexities of cities and how they work, has led professionals, whether they are economists, demographers, geographers, planners or designers to develop abstract systems to explain, analyse and represent a hierarchy or focus or interest in a city. In the desire for logical and visual elegance, these systems in representing the city, often deny the multivalent intricacies and contradictions of urbanity that affect our human condition.

However they may be fused or confused, there is of course always a distinction between the presented image of the city and its reality[6]

Contemporary urban design discourse in its approach to understanding urbanity, the distinctive qualities of cities, is somewhat polarized. On one hand urbanism and cities are considered as global, fluid phenomena of spatial and cyber trajectories ripe for conceptual transformation. On the other hand, cities are characterised as local, derived from the experiences of the geographical place, where the urban system is a responsive interpretive social, political and physical construct designed to interact, structure and shape the operations, functions, agency and specificity of cities and transformative place/space making. Generally, the latter approach guides the 2030 strategic intentions of Sydney City Council and frames our studio project design speculations.

Since the amalgamation of South Sydney Council and portions of Leichardt Council into the City of Sydney Council's jurisdictions (http://www.cityofsydney.nsw.gov.au/) the council has undertaken reflection, consultation and consolidation for its vision for the city of Sydney. This has resulted in a number of recent policy and strategy documents to inform and guide practices that will implement this vision over the next two decades and which this studio will work with. They include:

Public Spaces –Public Life Sydney 2007 –Proposed Feasibility and Implementation Action Plan (with attachments)

http://www.sydneymedia.com.au/html/3449-the-gehl-report--a-blueprint-for-greener-more-vital-connected-cbd.asp
Gehl Architects Urban Consultants (http://www.gehlarchitects.dk/) were commissioned to undertake this research project and Professor Jan Gehl delivered this report to Council in December 2007. The report, in a clear and communicable style attends to the analysis and experiences of the City and its People with Recommendations informed by Public Life data research. This report complements and informs the following report.

Sustainable Sydney 2030 – City of Sydney Strategic Plan

• http://www.cityofsydney.nsw.gov.au/Development/2030/Default.asp

This document consolidates sustainable development visions and ideas for the next two decades for a Green, Global Connected City in which the built environment of the city will be transformed through the implementation of 10 strategic directions, reflecting the community's aspiration for the city. These include:

1. A Globally Competitive and Innovative City
2. A Leading Environmental Performer
3. Integrated Transport for a Connected City
4. A City for Walking and Cycling
5. A Lively, Engaging City Centre
6. Vibrant Local Communities and Economies
7. A Cultural and Creative City
8. Housing for a Diverse Population
9. Sustainable Development, Renewal and Design
10. Implementation Through Effective Governance and Partnerships

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[6] Christine Boyer, *The City of Collective Memory*, Cambridge, MIT Press, 1996.

Framing our Architectural Design Studio project speculations this session is attention to the following Sydney City Council strategic directions

A Globally Competitive and Innovative City
A Leading Environmental Performer
Integrated Transport for a Connected City
A City for Walking and Cycling
A Lively, Engaging City Centre

The aspiration for Sydney to be *A Globally Competitive and Innovative City* and *A Leading Environmental Performer* intersects with national and NSW Government political and economic imperatives. This has resulted in close federal attention to advancing and developing revitalised systems and their infrastructure for education, health environment and transport mobility, to sustain Australia's future growth, interests and role in a competitive global and Pacific Rim context.

The NSW Government has identified Sydney's public transport network as infrastructure requiring design and investment to meet these intersecting city, state and federal mutual goals. It has instituted a Sydney Metro system as a strategic state project, of which the CBD Metro line will be the first stage, with construction to commence in late 2009, early 2010. (http://www.sydneymetro.nsw.gov.au/)

The city's visionary aspiration for *Integrated Transport for a Connected City* and *A City for Walking and Cycling* connects to intentions for the Sydney CBD Metro line intersection with revitalising city places [7].
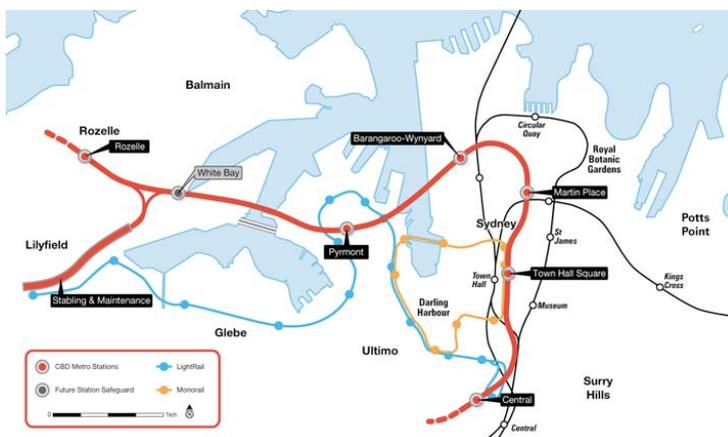
The proposed CBD Metro could speed up the realisation of our Sustainable Sydney 2030 plan to develop a public square at Town Hall. This is a once in a lifetime opportunity for the people of Sydney so it's important the design maximises public space and ensures a well designed legacy for future generations.

With the State Government planning a CBD Metro, there is an opportunity to progress our plans for sustainable public transport options, and pedestrian friendly spaces, such as converting George St to a pedestrian, cycling and light rail precinct.

I support a world class public transport service that includes excellence in urban design, public domain works and transport integration. I hope that CBD Metro will enable the City to progress its plan for a public square at Town Hall as well as significantly decrease traffic congestion (particularly the number of buses coming into the City), and help revitalise the City.

Clover Moore, Lord Mayor June, 2009

The CBD Metro Project involves the creation of five new metro railway stations in the City of Sydney.

- **Central Railway**
- **Town Hall**
- **Martin Place**
- **Barangaroo**
- **Pyrmont**

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[7] See Lord Mayor, Clover Moore's statement. http://www.cityofsydney.nsw.gov.au/Council/documents/meetings/2009/Council/060709/090706_COUNCIL_ITEM31.pdf [accessed 25.07.09]. See http://mic-ro.com/metro/metroart.html [accessed 25.07.09]
CBD metro map diagram http://thetransportpolitic.files.wordpress.com/2009/04/sydney-metro.png [accessed 25.07.09]

Our **subterranean to surface intersections** design project speculations centre on student choice of one of these five new metro stations (with the addition of Rozelle). Guiding our approach is the inquiry question of

How does public transport infrastructure shape urban, spatial and place design in cities?

In her 2009 journal article 'Infrastructure as Practice', Annalisa Meyboom, a structural engineer and Architect alerts us that, *Infrastructure can generally be defined as an underlying foundation or basic framework of a system.*[8] She notes the growing interest of design professionals to engage with the formation and transformation of infrastructure that affects our daily human condition and leads her article with the comment that,

> *To design infrastructure is to design a built form that can be generative and directive: it has the potential to create place and suggest future growth……. new infrastructure in dense urban areas could be developed that promotes public space and includes cultural and social agendas as primary generators of built urban form. This new approach would weave novel, responsive elements into an existing fabric, generating a multiplicity of connections, program, and places.*

She further argues that transportation infrastructure is a very distinctive design setting for Architects to engage with because of the

> *……. Extended impact it has on our built environment due to its scale and impermeability. It is also of critical relevance because of its ability to provide a reference point in the urban fabric, to be memorable and to gather activity. The proclivity to place-making can be demonstrated by the manner in which a transit station, for example, that has been brought into existence by an infrastructure system, makes a new place present by providing a reason to be in that space. This place-making results in a multi-layered program which relates to commercial businesses, restaurants, and public service programs and also to connections with other transit and streets. This initial function, to provide a transit route and space for transportation, then results in interaction with the transit space and others within it, producing activity and memories.*

In the European context this theme is elaborated upon by Luca Bertolini, who draws attention to the need to reframe the urbanity of cities to recognise and address mobility as both a human right and an environment of spatial and place practice[9]. He comments that traditionally transport stations are thought of as alienating 'non places', devoid of social relations and identity but alerts us to their contemporary role as public places of transaction and interchange, and in an increasing stratified society, they are a rare place of social diversity. He reflects that this contemporary condition creates potential for Foucault's concept of 'heterotopy', *where the accumulation of claims and different types of utilization mean that no-one single group may dominate.*[10]

As such, the Sydney Metro Stations and their contexts have the potential to be transformative triggers for the design of new public places and spaces in our city. This transformation is not limited to the terrain of the city but is also inclusive of the underground of the city. An opportunity exists in Sydney to design the above ground simultaneously with the underground.

All these factors contribute to making Sydney's aspiration to be a *A Lively, Engaging City Centre* possible. It is in speculating on this possibility as an interactive program, space, place and context that students will be making their design contribution this session.

Subterranean to Surface Intersections

People | Place | Spatiality

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[8] Meyboom, Annalisa, "Infrastructure as Practice," *Journal of Architectural Education* (2009*). Vol 62 No 4. 72-81,*

[9] Bertolini, Luca, "Fostering Urbanity in a Mobile Society: Linking Concepts and Practices", *Journal of Urban Design*, Vol.11 No.3 (2006) 219-334.

[10] See http://www.uso.tue.nl/Temporarely/EAAE.pdf [accessed 25.07.09] http://www.studio-international.co.uk/books/heterotopic.asp [accessed 25.07.09]
Urbach Henry, "Writing architectural heterotopia", *The Journal of Architecture*, Vol 3, No 4, 1998, 347 – 354

Assessment

Introductory Notes.

In addition to meeting the attendance requirements for this course, to be eligible for a final assessment grade and mark in this design studio course, students must complete and submit for review all required progressive tasks. This course involves formative –feedback and advice as well as summative – judgement and grading, assessment of required submissions with constructive, timely progressive feedback and evaluation. It is expected that all students will meet the requirements for assessment submission at the due time and due date. Students are responsible for the security of their design project work during the Session. Requests for late submission must be made in writing and emailed to the Course Convenor prior to the submission time.

Rationale

This design studio course is premised on the aspiration that all students undertaking the project are capable of achieving the objectives and outcomes of the course and thus being academically successful. Student project work will be reviewed in the community of the Studio, Course, Program + Faculty. A 'community of assessment practice' model guides this course therefore judgements made about student academic achievement + proficiency in relation to academic standards are respectful reliable and aligned.

Assessment Criteria

Student's performance is assessed in relation to criteria that align with the course educational objectives, outcomes and with the weighted progressive submission requirements. Progressive Formative assessment will respond to a series of questions that guide student self-evaluation of their work. Progressive summative assessment will use a criterion which students are encouraged to develop in consultation with the project leader.

Assessment Items

Specific assignment briefs, assessment criteria, and learning outcomes will be provided for each of these items when they are handed out in class.

Assignment 1: *Research Framing* *Satisfactory/Unsatisfactory*
Due: Week 4
Assignment 2: *Penultimate Review* *30%*
Due: Week 8
**Assignment 3: *Final Review*** *60%*
Due Week 15
Assignment 4: *Studio and Review presentation reflection* *10%*
Due Week 16

Guiding all assessment intentions are the following project objectives. Students are required to demonstrate a willingness and courage to explore potentialities and opportunities that revealed through a design process reliant on research, analysis and reasoned interpretation, mediated by individual and collective student imagination and intuition. They are encouraged to recognise that habitual design practices are challengeable. It is expected that selected design processes will articulate a relationship between place, topography, urban and sustainability systems and judgements about how you craft the building, its assembly, materiality and detailing and imaginatively give character to travellers experiences and their social and spatial agency

Resources for Students

A range of resources to support design research for this project is being continually developed. They will primarily be located on the WIKI for this course and the online platform will be ready in Week 2. http://fbe-studiocollaboration.unsw.wikispaces.net. Other resources will be located on the FBE emustore server.
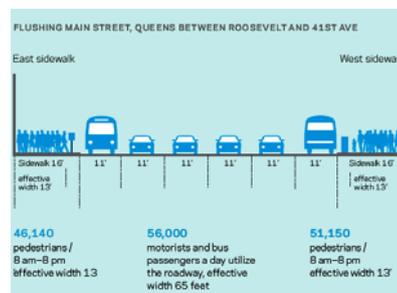
New York Streetscape ratio between pedestrians and vehicles
See http://www.howwedrive.com/wp-content/uploads/2008/11/jangehl.jpg

Assessment Schedule

WK	DATE	STUDIO	LECTURES + EVENTS
2	27 JUL	Introduction	
3	03 AUG	Studio	
4	10 AUG	Research Presentations	
5	17 AUG	Studio	Shared FBE Collaborative Design Project Lecture 1pm to 2pm Law Building G04
6	24 AUG	Studio	Shared FBE Collaborative Design Project Lecture 1pm to 2pm Keith Burrows Theatre
7	31 AUG	Studio	
MID SESSION BREAK			FBE Collaborative Design Project Charette (date to be collectively agreed upon)
8	14 SEPT	*Penultimate Project Review*	
9	21 SEPT	Studio	
10	28 SEPT	Studio	
11	05 OCT	**PUBLIC HOLIDAY**	
12	12 OCT	Studio	
13	19 OCT	Studio	
14	26 OCT	UNSW Study Week	
15		*Final Design Project Review*	
16	13 NOV	*Studio and Review presentation reflection*	

April 2010 CUSTOMS HOUSE EXHIBITION FBE Collaborative Design Project

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Schedule
This schedule, as with other information in the course handout, is subject to change at the discretion of the course convenor.

COURSE MANAGEMENT

Ethical Scholarly Inquiry

The University is committed to assisting students to understand the conventions, which govern ethical academic communication in scholarly inquiry, and thereby to avoid action, which may result in academic misconduct. As postgraduate students' you are fully aware of your obligations for ethical scholarly inquiry and these are stated in UNSW policies and affirmed in this handout. For this project, the Chicago Manual of Style (CMS) referencing system will guide academic citation conventions for text and images. For further information refer to http://graduate.asu.edu/format/chicago.html or the UNSW Learning Centre online resources.-http://www.lc.unsw.edu.au/onlib/ref.html. As well as a scholarly approach and commitment to ethical practice another strategy to prevent yourself committing academic misconduct is to plan and manage your submissions effectively so you are not rushed or placed under pressure for completion.

Environmental Considerations

As the first Australian signatory to the Talloires Declaration, UNSW is committed to contributing to ecologically sustainable development by means of its teaching programs and research projects. This commitment is reflected in the UNSW Environment Policy. http://www.ies.unsw.edu.au/about/greeningUNSW/envPolicy.htm.

The FBE is a recognised leader in research into built-environment sustainability and environmental performance. In line with the University's international obligations, and the FBE's capacity in research and teaching, we expect the resolution of students architectural design projects to demonstrate capability in environmental systems thinking. We expect students to conduct all of their activities thoughtfully, in order to reduce their environmental impact, contribute to fulfilling the University's sustainability obligations and thus upholding the reputation of the FBE.

Students must take action to reduce resource consumption by:
• Accurately estimating the amount of material required for assignment work and design submissions
• Choosing materials that can be re-used;
• Choosing salvaged material or material with recycled content
• Choosing recyclable materials
• Minimising printing
• Maintaining equipment
• Selecting non-toxic adhesives and paints

FBE Ethics Approval, Field Work + Occupational Health and Safety

Students will be responsible for their own field work, site and context visits outside the Studio time. Refer to www.riskman.unsw.edu.au/ohs/ohs.html for information on relevant OH&S policies and expectations.

Professional Guidelines

The UNSW Master of Architecture degree program is an accredited program for the purpose of registration as an Architect in NSW and Australia. As such, the RAIA Education Policy Performance Criteria, the RAIA Research Policy and the AACA National Competency Standards in Architecture guide the degree program and its core academic courses. As an accredited course in the state of NSW we are mindful of the requirements of the 2004 NSW Architects Act, in particular, the NSW Architects Code of Professional Conduct.
See RAIA:http://www.architecture.com.au/i-cms?page=542;
AACA: http://www.aaca.org.au/publications.html
NSW http://www.architects.nsw.gov.au/

Statutory Regulations + Aspirations

In developing their design project proposals students will be guided by the optimum performance practices expected in statutory regulations. These include Commonwealth Legislative Acts, *Building Code of Australia* - BCA (section J provides the BASIX compliance tool) and the *Disability Discrimination Act* - DDA The State of NSW, SydneyMetro Authority *Waste Not Development Control Plan* as well as the development and local action plan requirements of Sydney City Council. - http://www.cityofsydney.nsw.gov.au/Development/LocalActionPlans/MapLocalActionPlans.asp The design decisions and judgements made in this project aspire to meet the expectations of the Green Building Council.

Attendance

Students should be advised that the Studio teaching team needs to plan out each in class studio session and allocate time to spend with each student, based on the number of students present at the start of the tutorial, and on the extent of discussion needed with each student present, that if students are late they may not be consulted about their work.

Your non-attendance will be particularly noted if you attend less than 80% of any scheduled class. The following extract from the University Calendar indicates the penalty that can be imposed for this type of attendance pattern,

>   *"If students attend less than eighty percent of their possible classes they may be refused final assessment"*

For sickness, accident, or personal problems affecting attendance or progress in this course, you **must** formally advise the Course Convenor by E-mail or telephone immediately so that suitable arrangements might be made.. In all E-mail correspondence, include your full name, student number, tutorial group and Tutor's name, course, day time telephone contact and the reason why you are unable to attend or the nature of the problems that are affecting your progress. You must do this as soon as possible so we can help you in the most effective way. If other academic courses are affected students should contact the Head of Program, Associate Professor Harry Margalit.

The mutuality of employment and academic study in contemporary universities is understood but we would ask that students reflect on their management of this mutuality so as to not comprise their academic success in this course.

Special Consideration

Students at UNSW are all individuals with special needs, differing perceptions and varying circumstances. The University has in place a number of procedures to recognize that students' lives, health and wellbeing can affect their studies. One such procedure is Special Consideration – www.student.unsw.edu

You should note that merely submitting a request for Consideration does not automatically mean that you will be granted additional assessment, nor that you will be awarded an amended result. For example, if you have a poor record of attendance or performance throughout a session/year in a course you may be failed regardless of illness or other reason affecting a final examination in this course. You must make formal application for Consideration for the course/s affected as soon as practicable after the problem occurs and within three working days of the assessment to which it refers. The application must be made through UNSW Central. Making an application for Special Consideration assists Course Convenors who are notified through the Universities special consideration procedures. They are then able to comment on your behalf in the Assessment meeting at the end of session.

The Course Convenor does not accept medical certificates.

Expected Student Workload

The UNSW Academic Board has determined that the normal workload expectation of students is 25-30 hours per session for each unit of credit, including class contact hours, preparation and time spent on all assessable work. This course has a credit point loading of 6 credit points per week during the session. Expected student workload for this course is therefore at least 150 hours. 5 teaching contact hours per week accounts for 60 hours of the session load. Therefore you are expected to undertake at least 8 hours a week of independent work and study for this course. We would encourage you to examine your study practices, employment and social commitments so that you will meet the expectations of this course for academic engagement and success. This expectation is premised on individual student study patterns being efficient and effective to meet the academic standard of intellectual and practical work required in this course.

Plagiarism + Academic Misconduct

The University is committed to assisting students to understand the conventions, which govern academic communication, and thereby to avoid action, which may result in academic misconduct.
UNSW seeks to enable students to acquire theoretical and practical knowledge that is both trustworthy and verifiable. The writing, presentation and representation (images +drawings) of research-based assignments is one way in which students approach this goal. These scholarly works, in part, report on the creation of new insights and knowledge. To maintain standards in scholarship requires a commitment to scholarly values. Among such values is the adherence to ethical behaviour.
Many aspects of ethical behaviour come together in the process of research and, in particular, in the use of scholarly materials.
In the interests of maintaining high standards in scholarship and research, the University reminds students of their obligations and responsibilities in regards to Plagiarism.

What is Plagiarism?
Plagiarism is the presentation of the thoughts or work of another as one's own.* Examples include:
- direct duplication of the thoughts or work of another, including by copying material, ideas or concepts from a book, article, report or other written document (whether published or unpublished), composition, artwork, design, drawing, circuitry, computer program or software, web site, Internet, other electronic resource, or another person's assignment without appropriate acknowledgement;
- paraphrasing another person's work with very minor changes keeping the meaning, form and/or progression of ideas of the original;
- piecing together sections of the work of others into a new whole;
- presenting an assessment item as independent work when it has been produced in whole or part in collusion with other people, for example, another student or a tutor; and
- claiming credit for a proportion a work contributed to a group assessment item that is greater than that actually contributed.†

For the purposes of this policy, submitting an assessment item that has already been submitted for academic credit elsewhere may be considered plagiarism.

Knowingly permitting your work to be copied by another student may also be considered to be plagiarism.

Note that an assessment item produced in oral, not written, form, or involving live presentation, may similarly contain plagiarised material.

The inclusion of the thoughts or work of another with attribution appropriate to the academic discipline does *not* amount to plagiarism.

The Learning Centre website is main repository for resources for staff and students on plagiarism and academic honesty. These resources can be located via:

www.lc.unsw.edu.au/plagiarism

The Learning Centre also provides substantial educational written materials, workshops, and tutorials to aid students, for example, in:

- correct referencing practices;
- paraphrasing, summarising, essay writing, and time management;
- appropriate use of, and attribution for, a range of materials including text, images, formulae and concepts.

Individual assistance is available on request from The Learning Centre.

Students are also reminded that careful time management is an important part of study and one of the identified causes of plagiarism is poor time management. Students should allow sufficient time for research, drafting, and the proper referencing of sources in preparing all assessment items.

* Based on that proposed to the University of Newcastle by the St James Ethics Centre. Used with kind permission from the University of Newcastle
† Adapted with kind permission from the University of Melbourne.

Continual Course Improvement.
Student feedback is taken seriously in this course and continual improvements will be made to the course based in part, on such feedback. Students will be requested to complete online evaluations of this course and its teaching as part of UNSW's Course and Teaching Evaluation and Improvement (CATEI) process.

Equity and Diversity:
In valuing the characteristics of its unique academic and social community UNSW strives to provide a work and study environment for students and staff that fosters fairness, equity, respect for social and cultural diversity and one that is free from unlawful discrimination, harassment and vilification. The UNSW Equity and Diversity Unit (9385 4734) http://www.equity.unsw.edu.au/help.html#infstud provides information for students on anti – discrimination legislation, policies and practices, harassment and grievance procedures: support for ACCESS students and students with disabilities whether hearing or vision impaired, learning, chronic medical conditions or physical disabilities. Additionally, there are specific support services for Indigenous Students http://www.aep.unsw.edu.au/ and International students http://www.international.unsw.edu.au/

Information in this hand-out is subject to change at the discretion of the Course Convenor.

May we take this opportunity to extend a warm welcome to you all and look forward to a productive, challenging, exciting studio community experience. We look forward to its celebration in imaginative design project speculations that interact with those of colleagues in Landscape Architecture, Interior Architecture and Industrial Design in our FBE Collaborative Design Studio mode.

Regards
Ann Quinlan and Paola Favaro

Design Studio Team
July, 2008.